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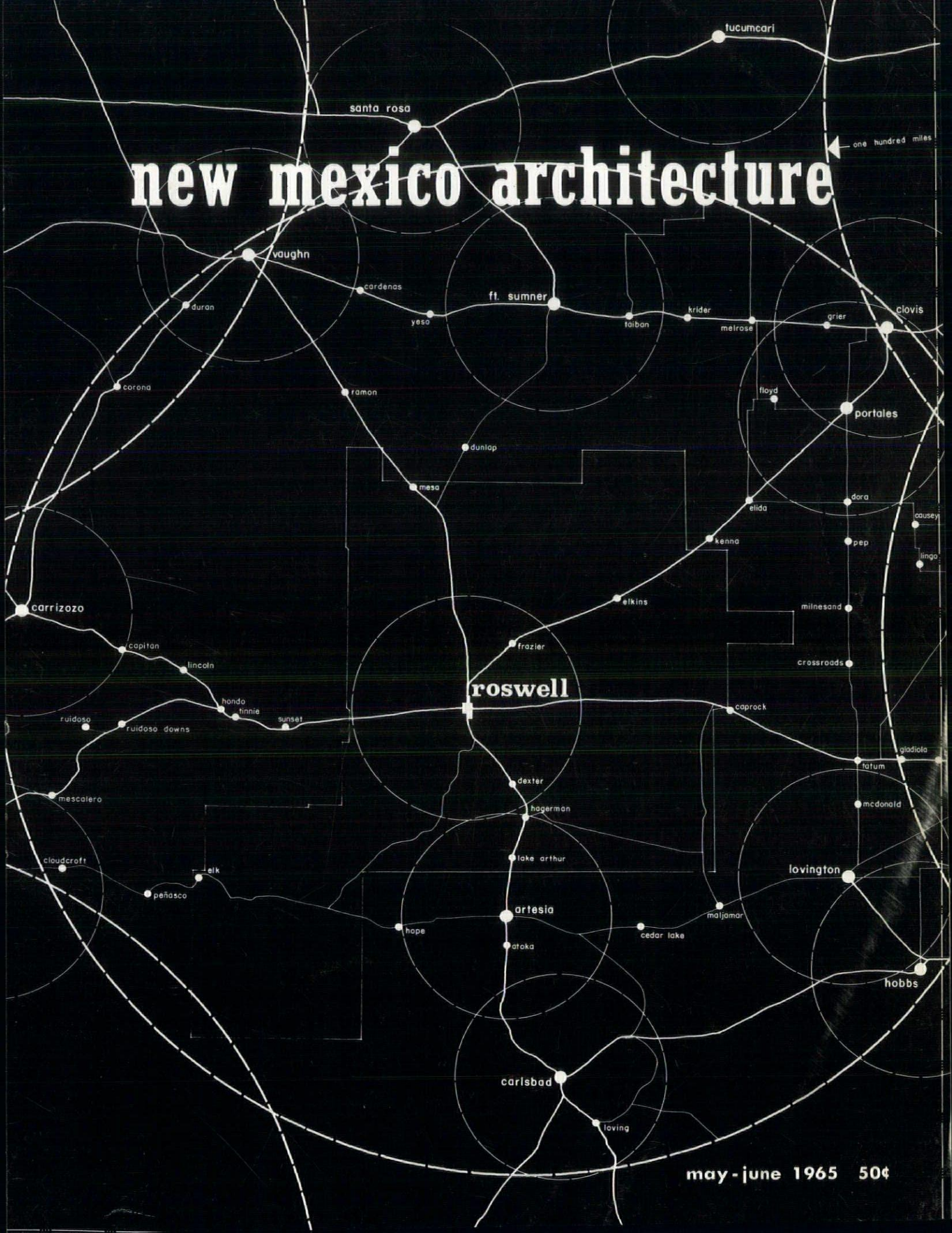

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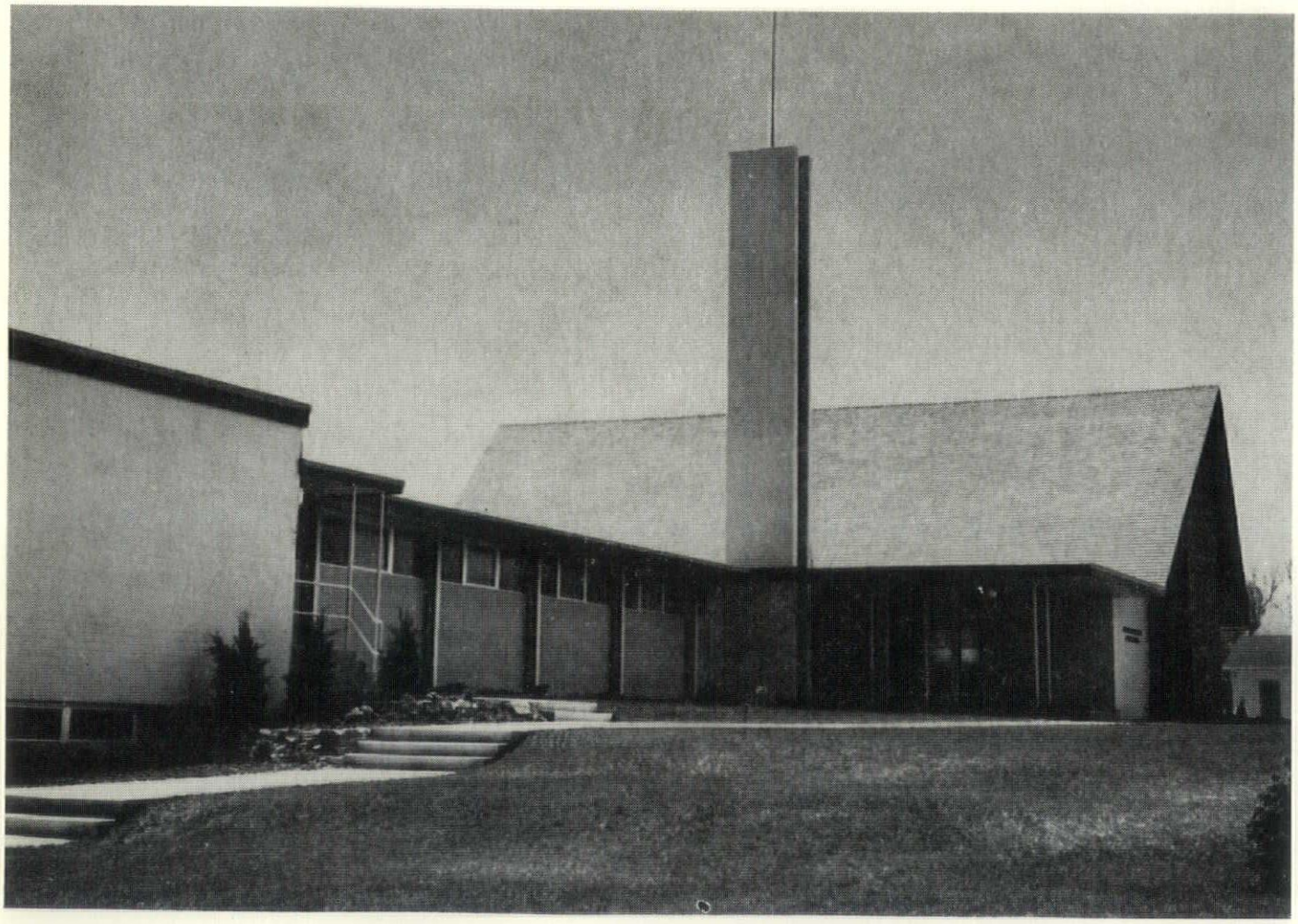

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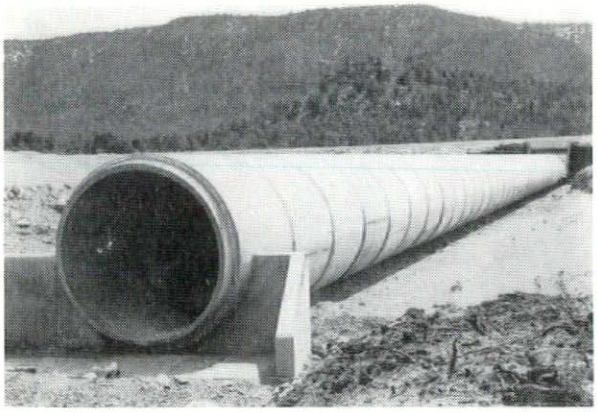

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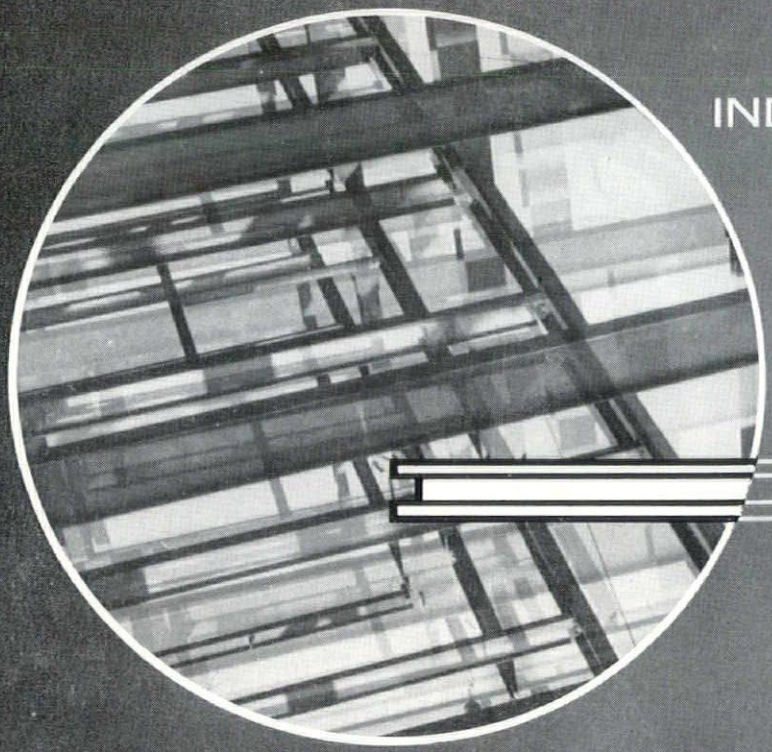

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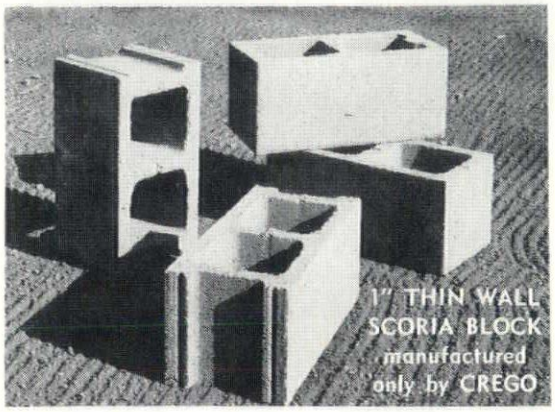

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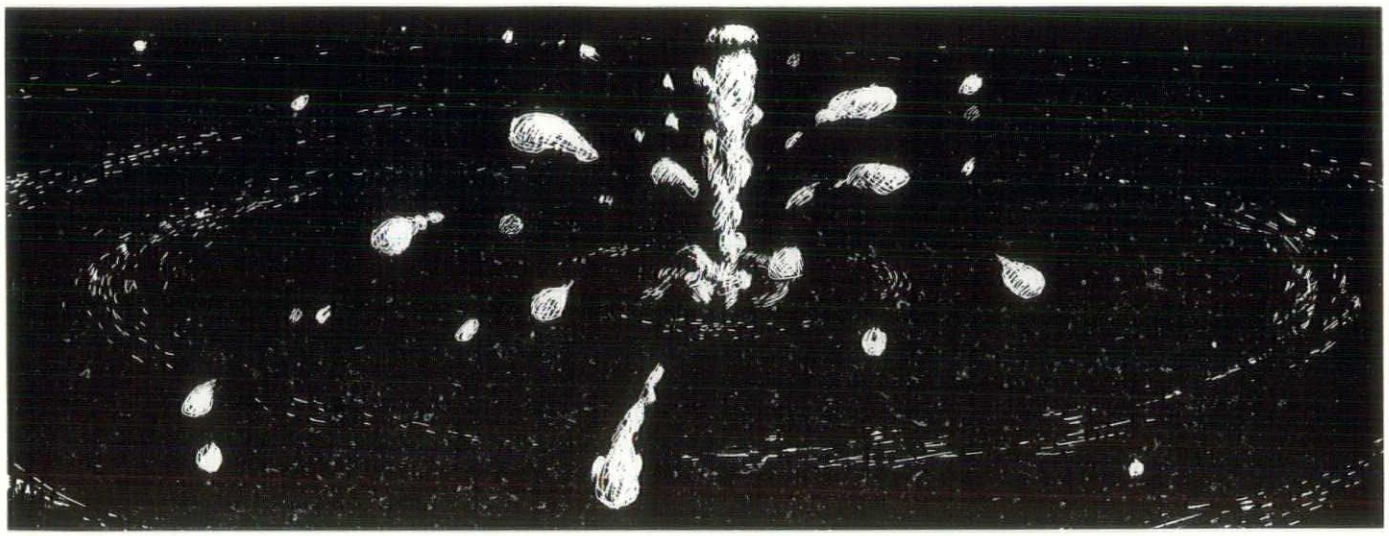

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THE PAINTER AND THE PHOTOGRAPH

The thoroughly exciting developments that have transpired in conjunction with the functioning of the Art Gallery of the University of New Mexico have been given still another booster with the opening of the latest exhibition entitled *The Painter and the Photograph.* The brain child of Van Deren Coke, chairman of the Art Department at the University, this show opened earlier in the year at Brandeis University to critical acclaim. The show will also be seen at Indiana and Iowa Universities, the Isaac Delgado Museum in New Orleans, and the Santa Barbara Museum of Art in California.

In a clear sense this exhibition is an important milestone, representing as it does the culmination of many years of solid research on the part of Professor Coke in an area hitherto unrecognized by art historians. Coke's theme is nothing less than the study of the impact of photography on the artist, beginning with the introduction of the daguerreotype in 1839, tracing its development through the various media of mass dissemination of reportorial coverage and culture and climaxing in the almost latest stylistic twists and turns of pop, if not op.

In conjunction with the show the University of New Mexico Press has published still another of its handsome brochures with text by Coke and numerous illustrations giving the gallery goer an unusual opportunity of not merely seeing an extraordinary show but also following the lines of approach of a fresh and visually sensitive imagination at work in dealing with a novel idea in a thorough if somewhat controversial way.

The catalogue treats the subject comprehensively and within a historical framework, containing many nineteenth century illustrations of canvas-photograph parallelisms, while the exhibition itself is concerned with more recent work (although even here the "Nude Descending a Staircase" is over fifty years old).

Given the opportunity of comparing a Delacroix "Odalisque" cheek by jowl with its source of photograph in the booklet or seeing the famous "Nude Descending a Staircase" of Duchamp in the flesh (so to speak, since the painting is in the gallery) with its obvious inspiration in the motion study photographs of Marey is genuinely a stimulating experience. The use of the photograph by the artist of imagination is kaleidoscopically varied. Francis Bacon, by altering the background and setting, changes a photographic shot of a dog into a frightening menace; Andy Warhol enlarges and multiplies a news photo of an auto accident to produce a work of art (?) entirely divorced from traditional pictorial means. The more interesting of these juxtapositions is less the kind of literalness one finds in relating the "Portrait of Bismarck" by von Lenbach with its souce photograph than in the kind of utilization of a typical item which might be found in "Life" magazine of two women of New Guinea. This is in actuality a photograph by Eliot Elifson which the young Chilean artist, Enrique Montenegro has used as a point of departure for an entirely independent work of art.

A fascinating comparison can be made with those unique individuals of our own time whose professional lives impinged on both photography and the graphic arts. The case of Charles Sheeler seems to point to what might be interpreted as a kind of poverty of ideas or even spiritual undernourishment as in the case of his "Rolling Power." Here is what appears to be an almost undisguised attempt to make of the painting as close an imitation of the photo as possible, although Coke's treatment of this example is supremely sympathetic. On the other hand, another ex-photographer is Ben Shahn who uses the camera image as a springboard to new visualizations which is clearly seen by comparing results with sources.

The ultimate dilemma of the subject of the exposition is the problematical nature of the still new relationship of the eye of the camera to the mind of the artist. This show seems to indicate that among other things there are no rules for the game of understanding the impact of the camera on the visual arts, or at any rate, they have yet to be formulated. Van Deren Coke has exercised remarkable restraint in his reluctance to set up qualitative judgments on the highly varied technics of photographic usages especially in the case of the contemporary artist. This is as it should perhaps be, and the viewer will be left to draw his own con-

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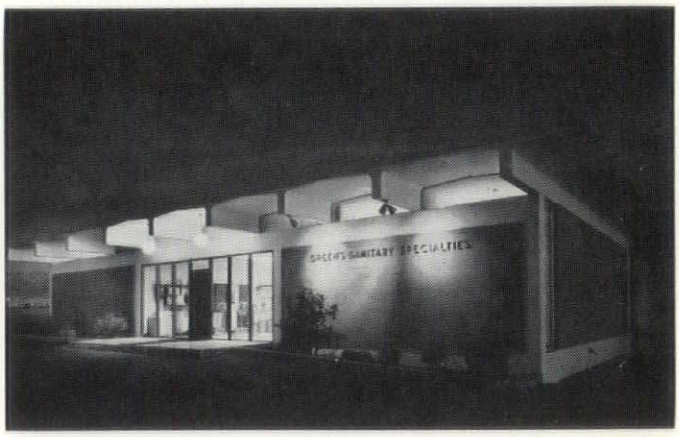

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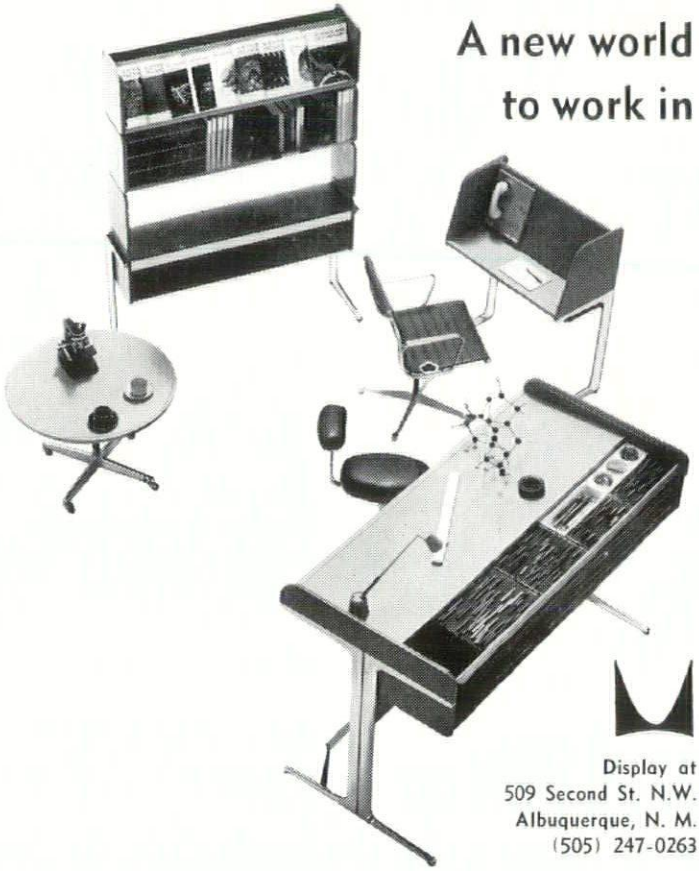

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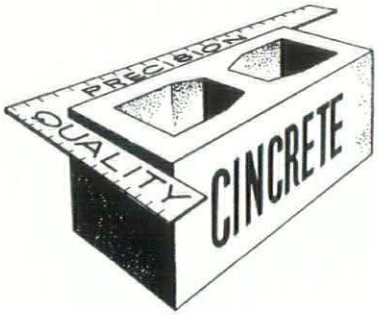

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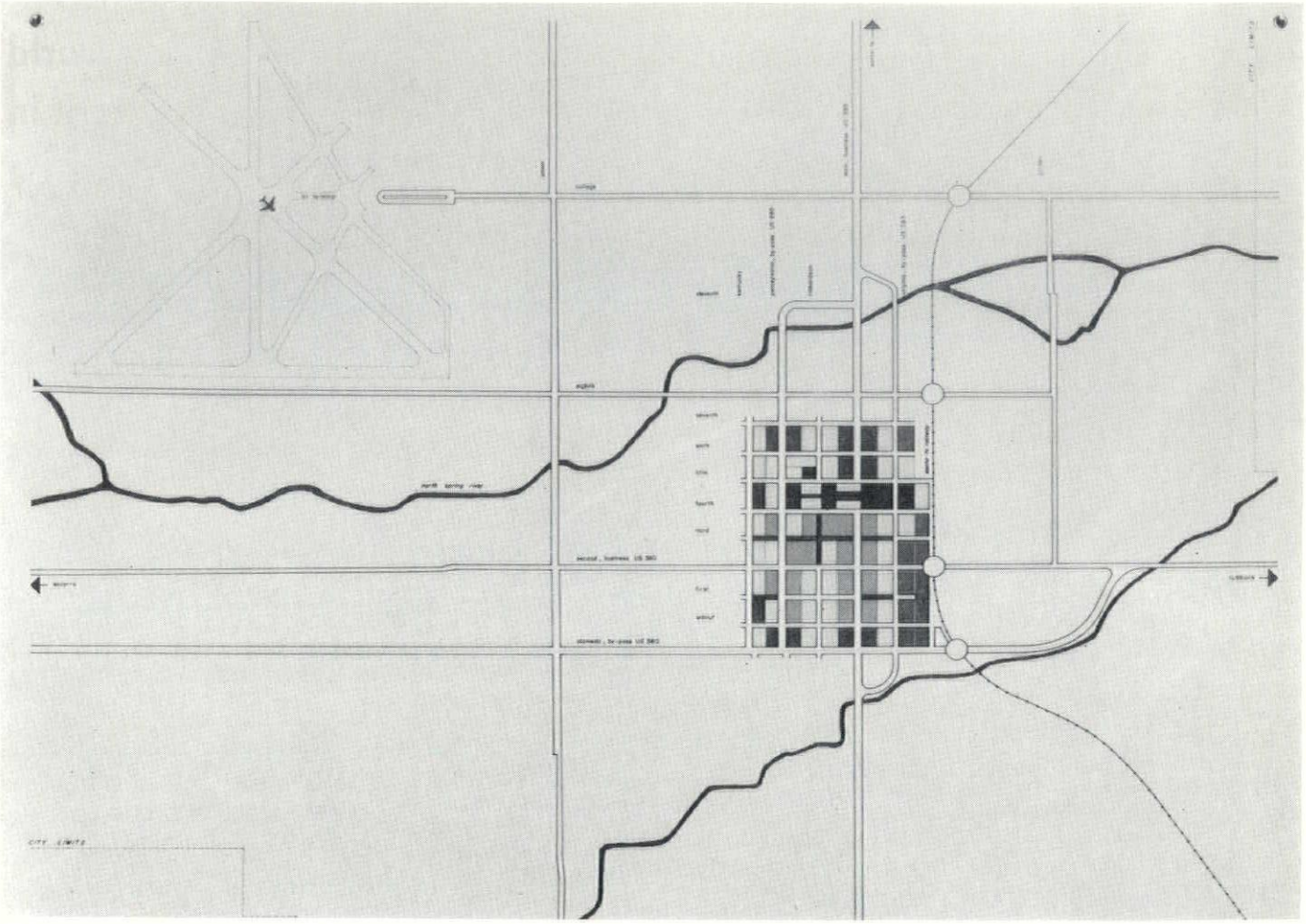

The ROSWELL CENTRAL BUSINESS DISTRICT

Architect Ronn Ginn

The proposed design for the revitalization of the Roswell Central Business District is the culmination of joint efforts of the Chamber of Commerce, downtown merchants and property owners, local architects, and the Roswell Central Business District Committee under the direction of Mr. J. C. Powell, Jr.

Roswell's business district at the present time is similar to that of hundreds of downtowns throughout the country. It suffers from old buildings, an inadequate and antiquated street pattern, a lack of parking space caused by the concentration in one congested area of out-dated structures which were built when parking was not critical; the area is characterized by a dominance of asphalt and concrete paving with no consideration for landscaping, and a general lack of maintenance extending over a period of many years — both in commercial establishments and public sidewalks and streets. There are vacant stores and vacant lots, and, except for a few notable exceptions, stores are run-down, exteriors and interiors are poor, lighting and color bad, merchandise displays drab and outmoded, signs unimaginative. The downtown also lacks a good hotel, a good restaurant, good convention facilities, a large department store, and an attractive park for downtown shoppers. Most of all, it is without a basic attraction for new growth.

Using requirements, suggestions, and recommendations of merchants and property owners, a final solution was presented to the Roswell Central Business District by local architects and an architectural consultant. The present report reproduces essential portions of the proposed design that was submitted, and it attempts to summarize the findings of the designers as well as the thinking that led to the various design solutions.

Several basic conceptions form the foundation for the proposed Central Business District plan: 1. It seeks to provide an orderly and comprehensive pattern for the growth and development of commercial, service, light industrial, civic, and residential components for a city of 70,000 population. 2. It is not a wildly visionary proposal but accepts the Central Business District much as it exists with square city blocks, existing rights of way, and many solid and adequate buildings.

Figure 1. Master traffic proposal. Streets to be closed are shown in dark; circles indicate over or under passes.

3. The new plan eliminates on-street parking in order to widen sidewalks, create four lanes of moving vehicular traffic, and provide adequate views of store fronts; by lining the streets with trees and interspersing the sidewalks with planted areas, a pleasing and animated shopping environment can be created. 4. The plan creates adequate and well-distributed parking areas by dedicating certain lots to parking, yet by means of good design, asphalt wastelands are avoided; shown as surface parking on the present plans, certain of these lots can subsequently be converted to multilevel parking as the need arises. 5. The plan provides a clearcut nucleus or center of interest in the CBD in the form of a new civic center complex organized around an open park. 6. It utilizes closed streets as pedestrian arcades, but it provides truck access to all existing and future commercial establishments by means of existing alleys.

Such are the principal concepts expressed in the following sketches. Although specific parts of the Roswell CBD are used as the basis for some of the following sketches, the designs must not be thought of as definite architectural proposals. These drawings are only intended to suggest the kind of growth patterns which could be obtained by an imaginative combination of old and new elements. Therefore several existing buildings are shown to suggest how such elements might be used as a basis for future development.

Roswell, at present with a population of approximately forty-five thousand persons, is the prime shopping center of a large proportion of southeastern New Mexico that is settled in some forty-five small communities. The potential retail trade area of the city has a radius of approximately one hundred miles. The importance of this area is indicated by the location of eleven community shopping centers within or adjacent to the trading nucleus (Hobbs, Artesia, Carrizozo, Vaughn, etc., each with a twenty-five mile trade area of its own) which are sufficient for convenience goods—food, drugs and the like — but which must rely on a regional center for major comparison or such primary goods as specialty and hard-line items. The presence of these forty-five towns and villages scattered within the 100-mile circle indicates the need for a regional center. Such a focus is important for more than just shopping. In addition to providing facilities for distribution and warehousing, it must function as an urban and cultural center if it is to serve completely the needs of the region. Roswell's CBD is the only area within the larger territory that has the potential to meet these requirements.

The present street arrangement of Roswell is the usual gridiron with Main Street as the major north-south thoroughfare and Second as the principal east-west street. With the elimination of vehicular traffic on portions of Main, Richardson, First and Third Streets, with the removal of all one-way directions, and with a reorganization of basic parking patterns, a convenient, flexible, and attractive urban shopping pattern can be accomplished. In detail this proposal suggests that a number of streets be closed in whole or in part so that the area not be dominated by through traffic. Cross-country traffic would be diverted around the city by the proposed peripheral loop road. North-south city traffic would be diverted from US highway 285 along Main Street between the City Museum and Alameda Street to parallel streets — Virginia and Pennsylvania Avenues.

East-west traffic on US 380 would be moved from Second to Alameda. These changes would give the CBD definite limit and provide ample space for future expansion. Development west of Pennsylvania could be primarily professional and religious units, while that east of Virginia would be designated light industrial and service facilities. Overpasses or underpasses, located on map 1 by circles along the railroad, would ease congestion around the core.

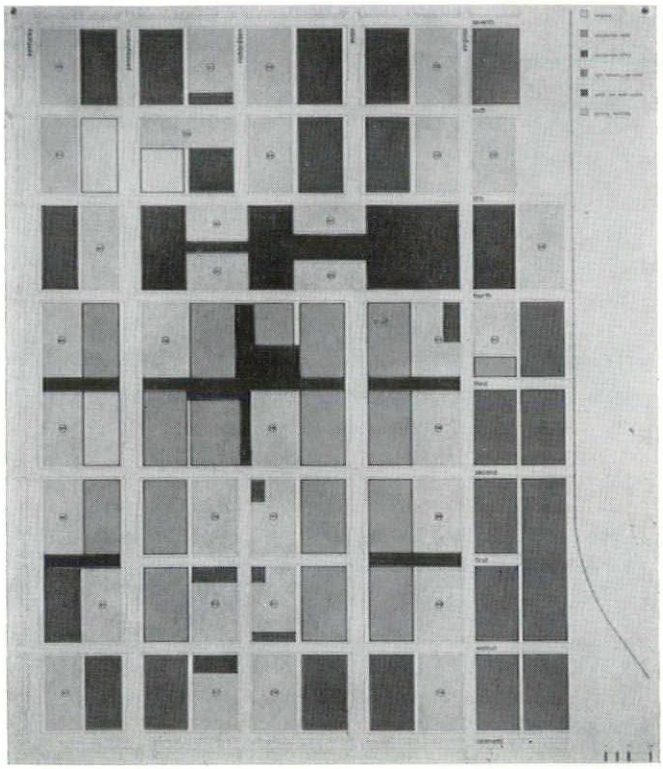

Figure 2. Proposed land used in the core area. Public and semi-public areas are indicated in black; plots with circled numbers are parking areas.

The major portion of the present business area now exists along Main Street between First and Fourth Streets, and this section will inevitably become one focus of the CBD. It should be noted, however, that there are other promising areas for development scattered throughout the core. One such area, lying between the Post Office (#12) on Pennsylvania Avenue and the Court House (#8) on Main Street between Fourth and Fifth has the potential of becoming an efficent complex of government buildings that could also provide a handsome focal point for the CBD. The heart of most cities the size of Roswell is a civic center. Land for this development, lying between Fourth and Sixth, Virginia and Pennsylvania, would not be expensive to acquire. One square block here is already occupied by the Court House and other blocks contain four old residences, four vacant buildings while the remaining structures are generally in a state of deterioration. To the north of this section there is ample room for future expansion without impinging on the retail shopping area to the south.

The key to this proposed civic center is the present Court House and its square block of grounds. This area would be augmented by two additional blocks to the west. After the present county jail and sheriff's offices were removed from the Court House grounds (the sheriff to the western part of the city near US

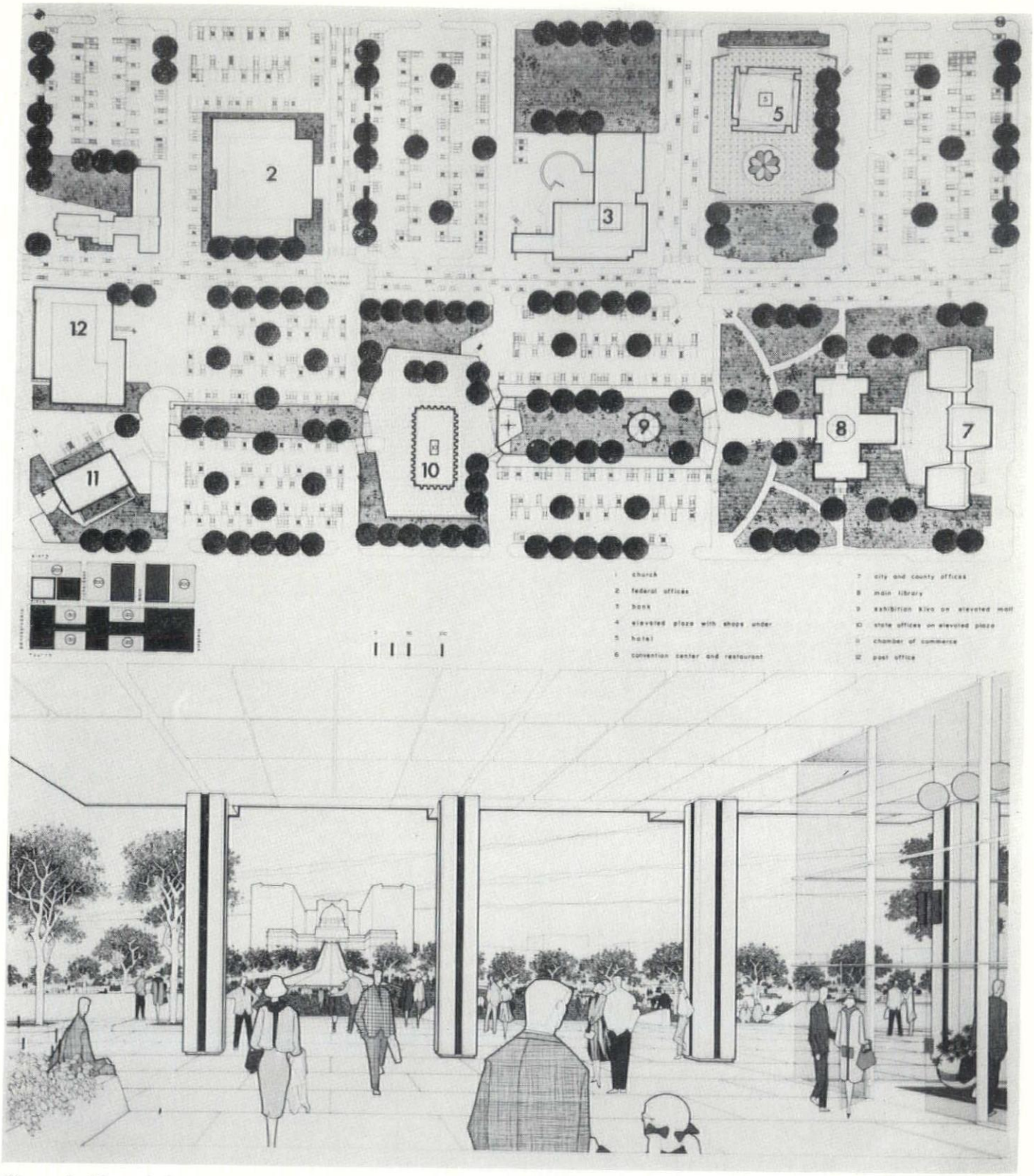

Figure 3. Plan of the proposed government center. View of the elevated terrace is to the east from the proposed State Office Building.

380, the garages to someplace outside the urban core), new city and county offices would be built in the form of a high rise building (#7). Police headquarters and muncipal courts would be located across Virginia Avenue to the east. The old Court House would then be remodeled for use as the main city library with its excellent rotonda as a public space.

A building for State of New Mexico offices in Roswell (#10) would be constructed on the site of the present Public Service Company. Further west, front-

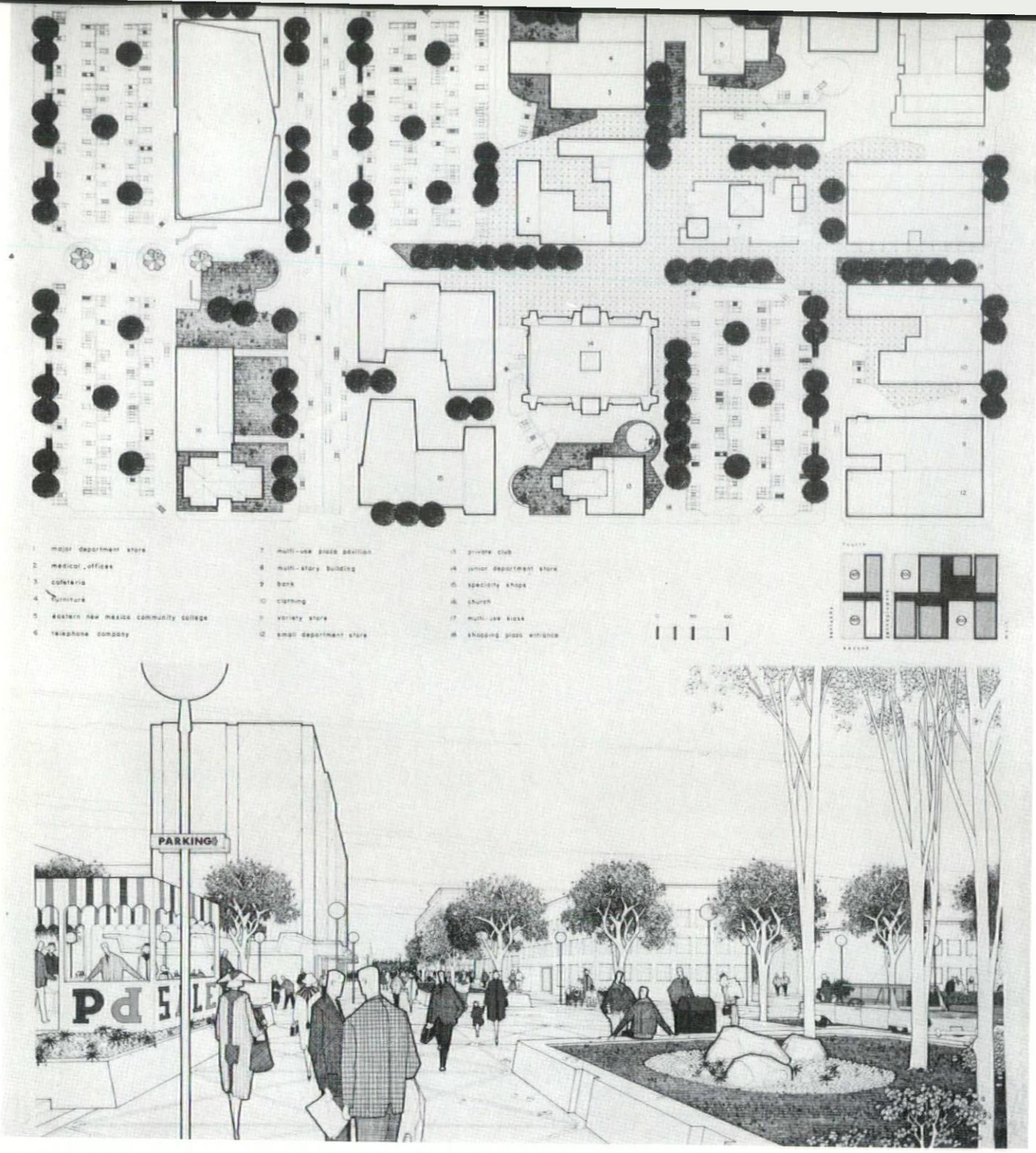

Figure. 4. Plan and view of shopping district. This is what Third Street might look like if closed to traffic.

ing on Pennsylvania Avenue are to be located the Chamber of Commerce (#11) and the central Post Office (#12), the latter at its present situation. The complex of government buildings would be connected by a series of elevated plazas with the area below the plazas serving as possible fallout shelters. On either side of the elevated plazas and interposed between the governmental would be parking lots, amply shaded with trees and large enough for public and government parking. Landscaping, street furniture, and walkways will be an important part of this area.

Across Fifth Street to the north, on the corner of Richardson, is a place for the Federal Office Building (#2). Also on this side of the government center is space for a bank (#3) and a hotel (#5). Figure 3, viewed from the plaza of the State Office Building (#10) and looking east toward the old County Court House, shows how this government center might look.

Parking facilities pose a major design problem. An inventory of existing parking space within the limits of the proposed CBD reveals approximately two thousand units. These are distributed in small and in-

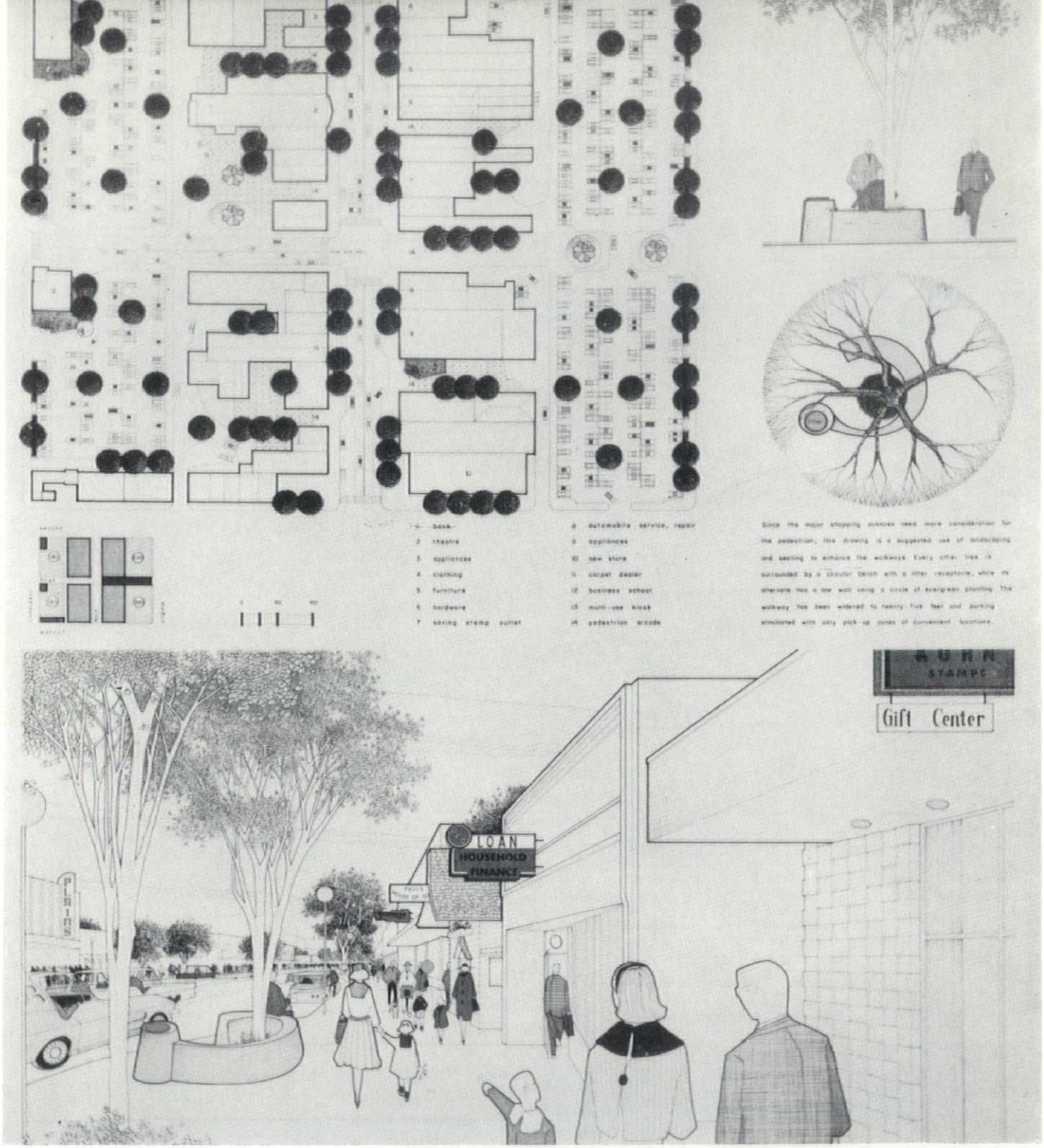

Figure 5. View of Main Street, looking north from Walnut Street.

convenient areas behind buildings that front, for the most part, on Richardson and Virginia Avenues. By proper concentration and space organization the same area could accommodate twice as many vehicles and at locations more convenient to shopping and civic focal points.

Presently the downtown is deficient in basic street and sidewalk improvements, storm sewers, street illumination, and alley maintenance. As improvement in these matters must be made in any case, it might as well be done in connection with the general redesign and redevelopment of the CBD.

Finally, Roswell will need enlarged shopping facilities and additional office space as its population grows. As the CBD expands, some existing buildings inevitably will and clearly should become an integral part of any new development. Many factors will influence the exact location and design of future commercial construction. A key concept, however, must be the realization that an attractive urban center is not attained with unrelated buildings, no matter how handsome the individual structure might be in itself, but by means of relationships between buildings. The new CBD must not grow as a series of stores lined up

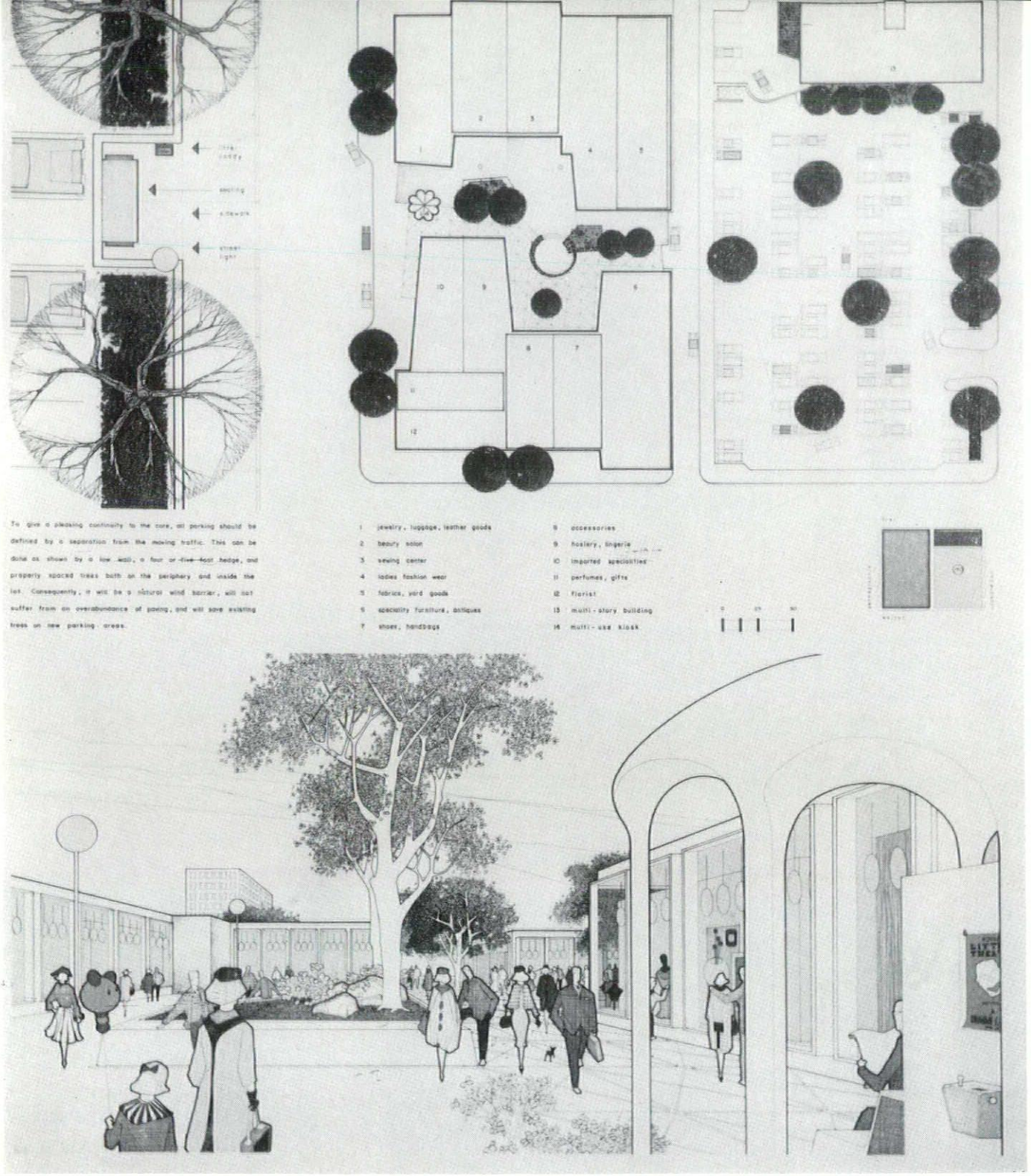

Figure 6. Plan and view of an inner plaza with shops organized about it.

monotonously along the sidewalk and competing with each other for the customer's attention, but as clusters of shops, grouped in harmonious, pedestrian-scaled units. Utilizing arcades and landscaping, these clusters of stores can be organized around inviting plazas. The monotony of the present streetscape can be relieved by breaks in the relentless succession of store fronts and by alternation of tree-shaded parking areas.

Situated off the street and scaled to the pedestrian, the plazas can resemble the "malls" of modern suburban shopping centers. They can serve as a place of rest and relaxation. Figure 4 shows such plaza for concerts or meetings, and as a downtown gathering viewed from the corner of Third and Richardson looking east. All buildings shown are existing. Present-day alleys, with utility lines placed underground, will have become service and package pick-up lines of communication.

In any given area there are both buildings that show excellent care and some that have outlived their usefulness. As land is at a premium in most of the core, it is necessary to utilize all parcels to their best ad-

vantage. To illustrate the environmental possibilities of the Central Business District, another drawing, Figure 5, shows a remodeled shopping area as it might develop near the corner of First and Main by removing some buildings and adding others. While making each store a part of the whole, it still retains that store's character familiar to downtown shoppers. But in addition, it takes on a new importance with its better relationship to pedestrian and vehicular traffic. By eliminating the barrier to proper store front view caused by parked automobiles, by increasing width of walkways, by planting, lighting and various sorts of street furniture, by providing side or rear store entrances, and by organized parking, the buildings take on new life that makes one area of the core as important as any other. The multi-use kiosks, designed to add to the visual variety of the shopping environment, can serve a variety of purposes from rest areas to key shops and news stands.

Future development of Roswell's downtown should consider the particular climatic conditions of the region rather than merely attempting to create a series of imposing store fronts. Shoppers are rarely impressed by flashy or gaudy materials and signs, but rather by convenience, quality and enjoyment. Similarly the use of "hidden" service areas on the alleyways is a waste of valuable space. Only by creating a pleasant shopping environment can a retail district prosper. Figure 6 offers a suggestion for utilizing the retail block as an independent unit of specialty buying such as that catering to the woman shopper. Each unit can be recognized by its specialization to give identity to the merchant and organization for the buyer. The merchants are part of the unit corporation that controls the small center; this corporation is responsible for the maintenance of the area, just as in a suburban shopping center. Such a concept could be used for service, office, and professional units as well, though, of course, the character and design of each would be governed by its function. The interior court suggested here — situated between Walnut and First on Richardson Avenue — has a round, sunken display area that could be used collectively or individually by the merchants within the unit. The rendering is a view of the interior shopping court looking east. —*Ronn Ginn*

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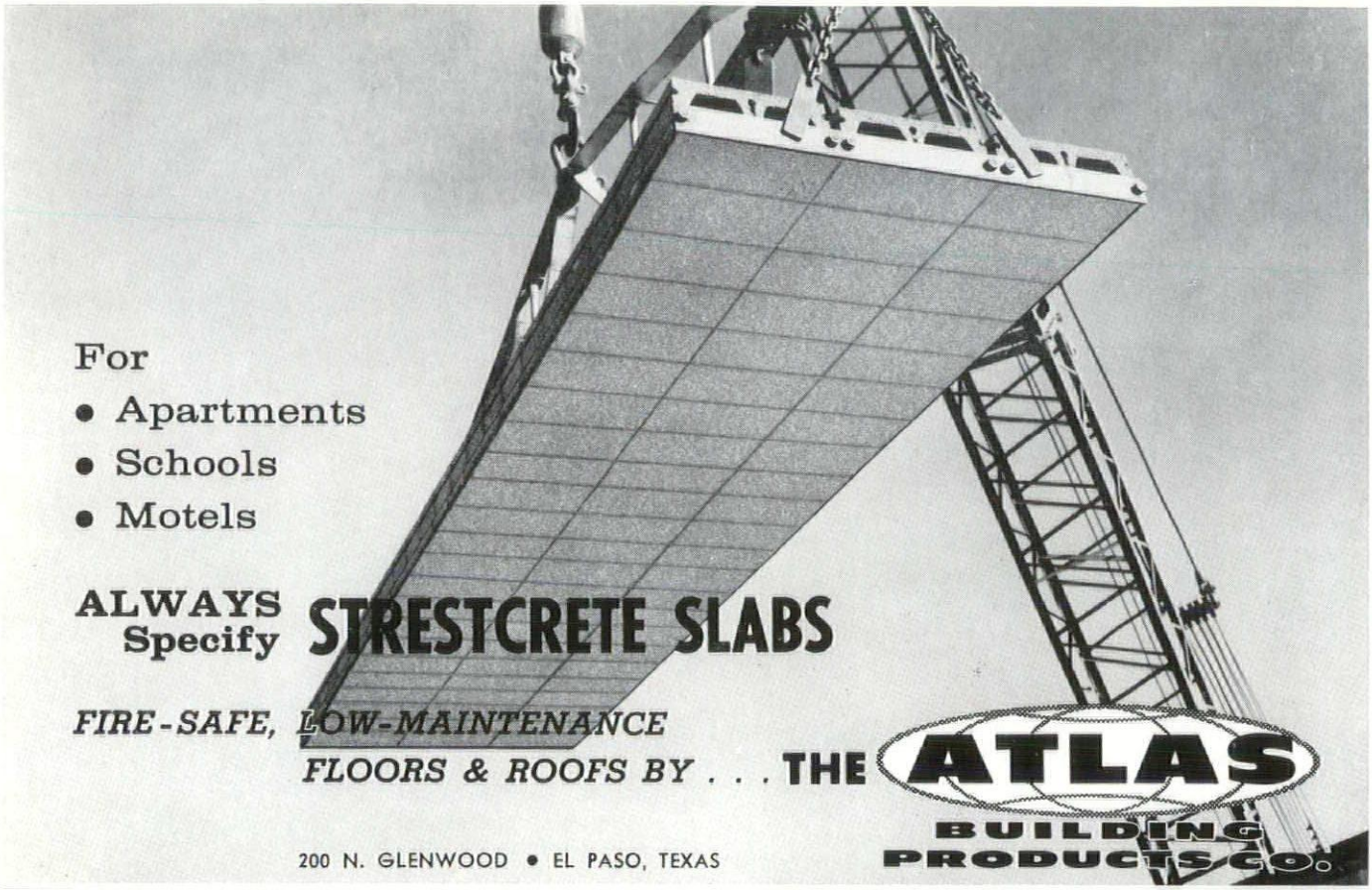

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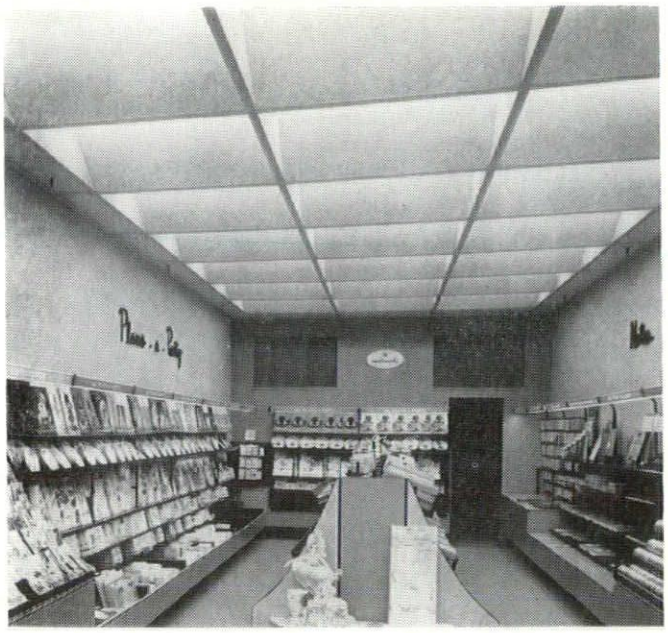

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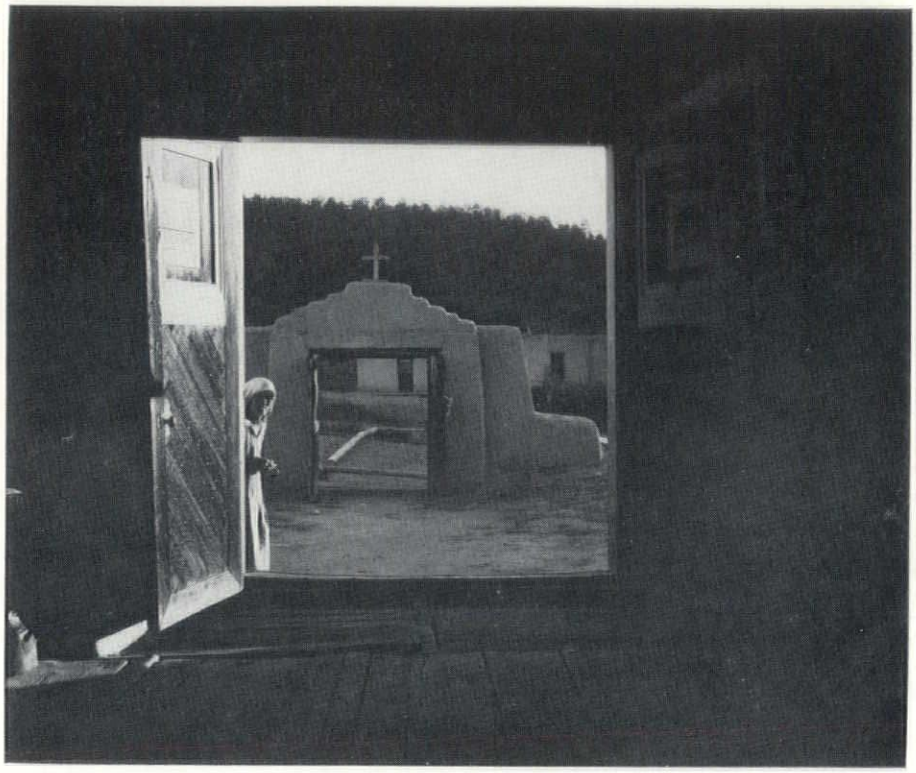


Description Of A New Mexican Church In 1776

San Jose, Trampas, New Mexico

The finest remaining Spanish Colonial church in New Mexico is San Jose at Trampas. Begun soon after 1761, the church was substantially complete at the time of the visit of Fray Francesco Atanasio Dominguez who had been sent to the Upper Rio Grande valley by the provincial of the Order in Mexico City to report on the condition and needs of the missions in the area. The following exerpts from Fray Dominguez' report, written in 1776, describes the church much as it exists today.

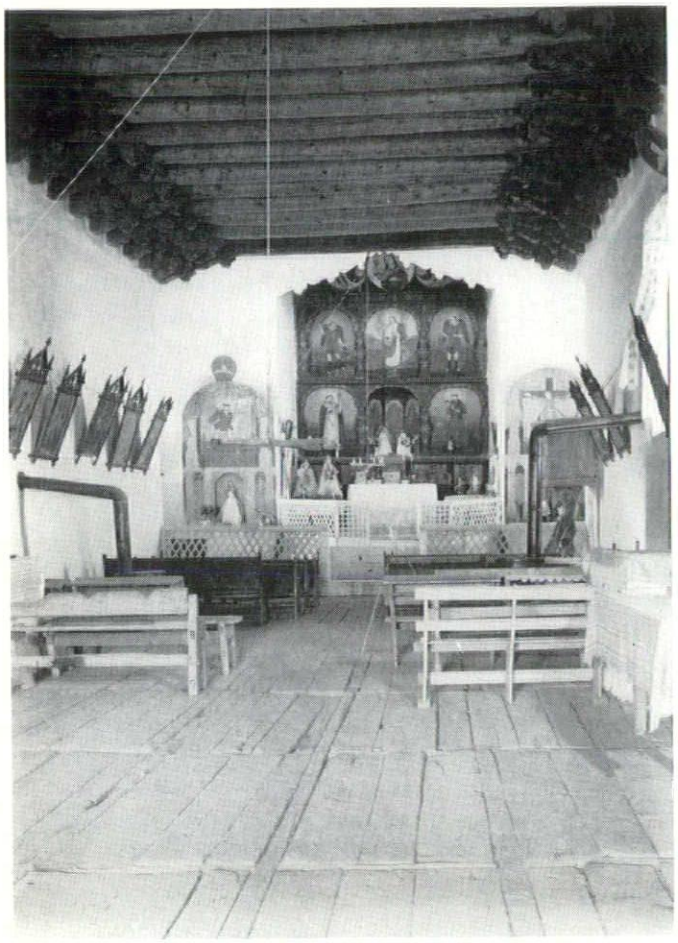
" . . . The place is called Trampas and is about the same distance from Truchas as from the pueblo (Picuris). This little settlement is in a canada of the Sierra Madre. It runs from southeast to northwest, with a small river with a very rapid current of good crystaline water in the middle. It is not half a league long, but since it is rather wide, it has fairly good farmlands on both banks of the river. Watered by this river, they yield quite reasonable crops with the exception of chile and frijol.

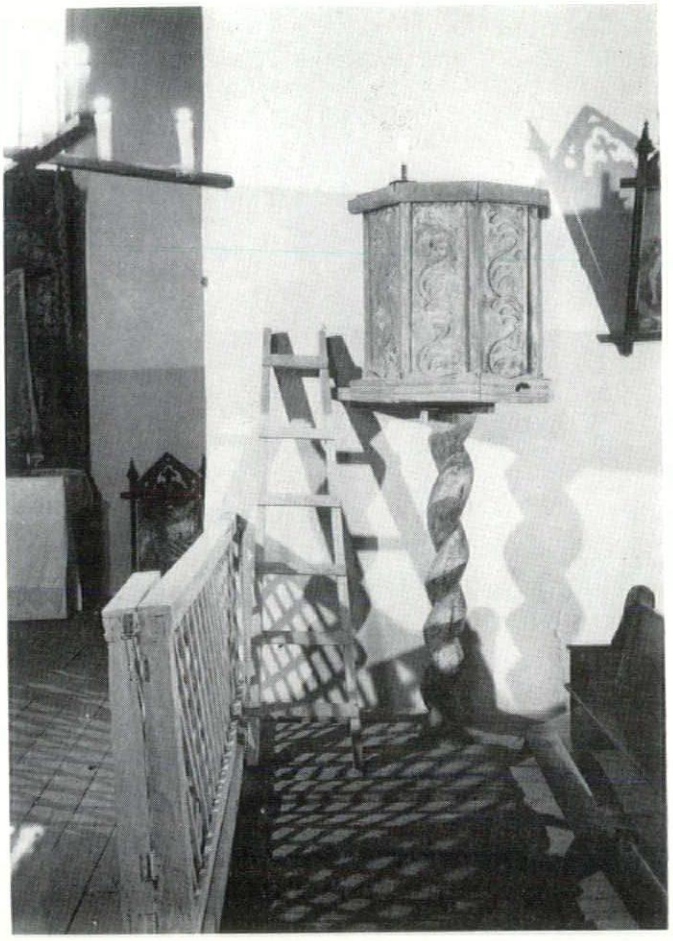
"The settlers do not live in ranchos but in a plaza like a neighborhood house. For the most part they are a ragged lot, but there are three or four who have enough to get along after a fashion. They are as festive as they are poor, and very merry . . . Almost all are their own masters and servants . . . . The following includes them all. 63 families with 278 persons.

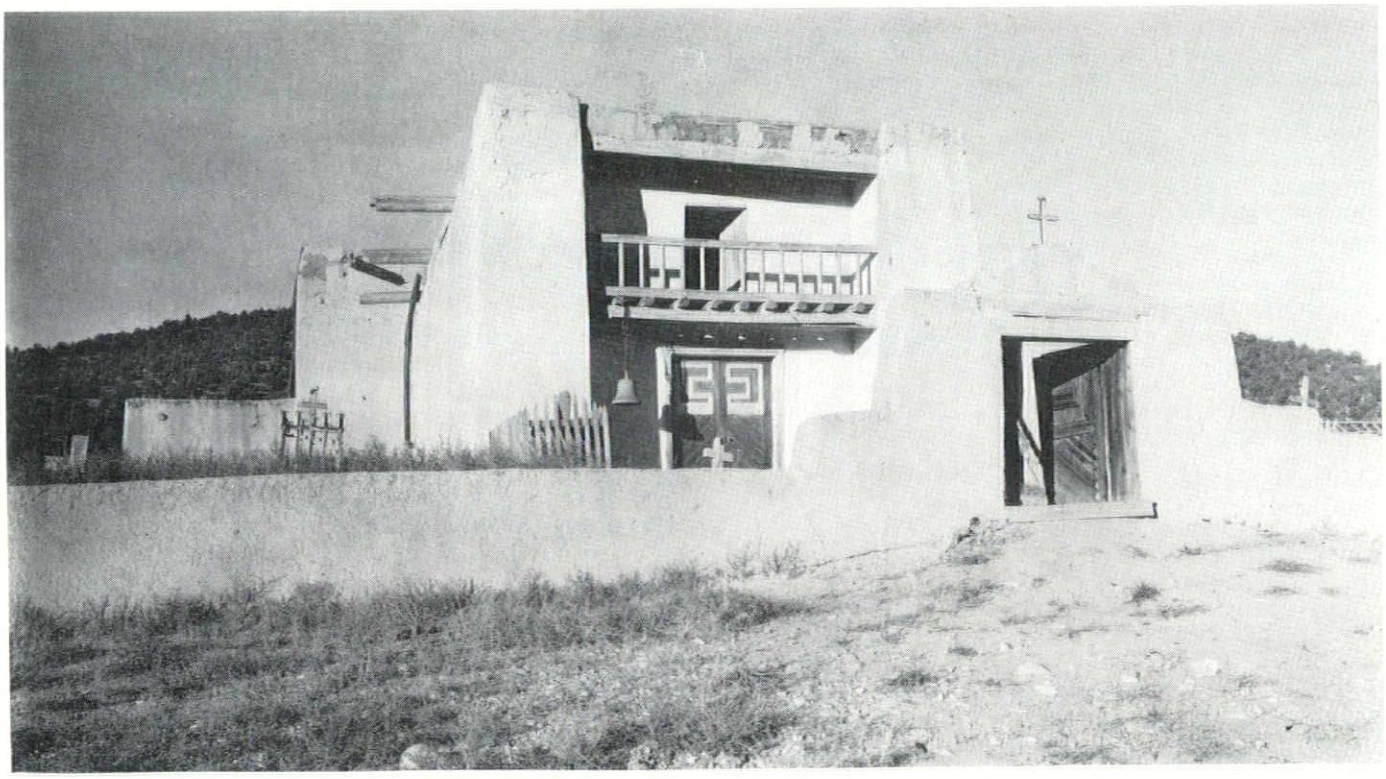
"There is a chapel in this Trampas . . . . In the year 1760, when the Holy Bishop Tamaron visited this kingdom, at the petition of the settlers he left a license for them to build a chapel here to Lord St. Joseph. It is adobe with walls more than a vara thick, and there is a transept. The outlook and main floor are to the southwest, and it is 20 varas long from the door to the mouth of the transept, 7 wide, and 8 high up to the bed molding. The transept is 6 varas long, 15 wide, and more than 9 high because of the clerestory. The ascent to the sanctuary consists of five poor steps made of beams, and its area is 4 varas square, the height being equal to that of the transept.

"There is a choir loft in the usual place . . . . but it has no railing, for it is still in the process of being made. There is a good window at each end of the transept, and there are two more just like them on the Epistle side near the nave. There is a window door to a balcony in the choir loft. The roof of the nave consists of twenty-five beams, and the clerestory is on the one opposite the sanctuary. The transept is roofed by nineteen beams, and the sanctuary by seven. All have multiple corbels as well as being wrought. The sanctuary has a false vaulted arch with multiple corbels.

"The main door is square with a strong wooden frame instead of masonry. It has two paneled leaves, but the only lock is the crossbar; and it is 3 varas high by 2½ wide. Two tower buttresses jut out from the front corners like those I mentioned at Santa Fe, and on







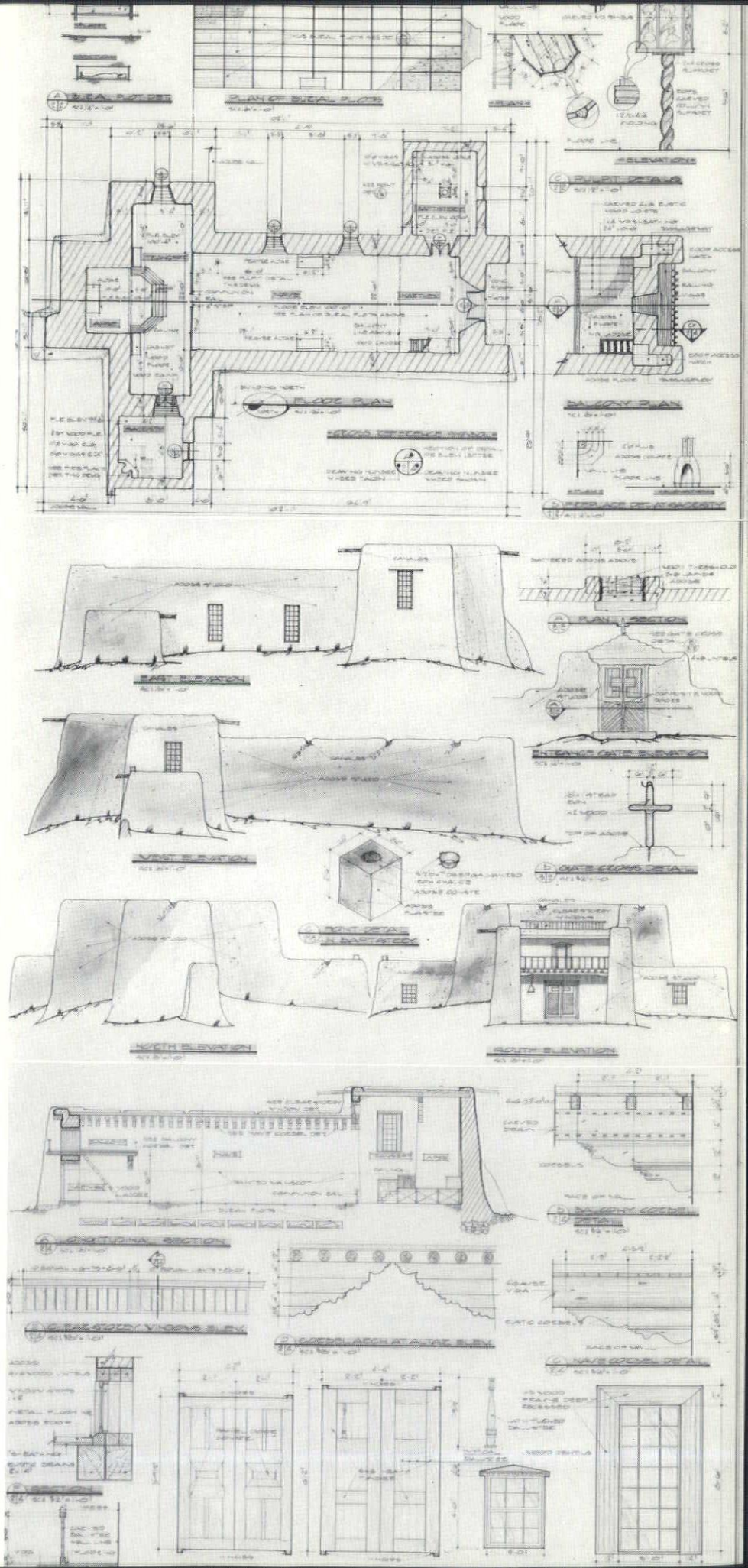
them there is no more than the beginning of towers. On the outside, toward the middle of one of them, there is a frame with a middle-sized bell in it. There is a balcony almost like the one in Santa Fe over the door from one tower buttress to the other. The cemetery is very small, with an adobe (wall) and a gate.

"As we enter, the baptistry is on the right under the choir. It is like those described before, with an adobe pillar in the middle, but no font. At the end of the transept on the Gospel side is the sacristry, a very ordinary room without a key. There is a new table with a drawer but no key in this sacristry. The only altar in this chapel is the high altar. Its furnishing consists of a board niche painted and splattered with what they call *talco* (mica). It is like tinsel, but very flexible. In this niche there is a middle-sized image in the round of Lord St. Joseph. There are many paper prints around the niche, and little candlesockets, like ferules used in school, fixed in the wall with brads.

"The altar table is adobe with a gradin and dias of the same material. There is no altar stone, but there are a cross and rather new bronze candlesticks which came out of a small offering. Pulpit and confessional, new and badly made . . . .

"This chapel has been built by alms from the whole kingdom, for the citizens of this place have begged throughout it. The chief promoter in all this has been one Juan Arguello, who is more than eighty years old."

This exerpt from the Fray Dominguez report is taken from the MISSIONS OF NEW MEXICO, 1776, University of New Mexico, 1956, translated and annotated by Eleanor B. Adams and Fray Angelico Chavez. The photographs are from the Historic American Buildings Survey, Library of Congress, and they were taken in 1961 by Jack Boucher. The measured drawings were made in 1964 by Ted C. Luna as a term project for a course in architectural history at the University of New Mexico.—B. B.



PAINTER-PHOTOGRAPH

—continued from page 7

clusions, just as he does in any case, whether he stands in front of the Dali "Composition 1942" (a kind of *trompe l'oeil*) or observes the photograph of Franklin Delano Roosevelt which is woven into its fabric.

If the exhibition appears to offer a preponderance of contemporary American works, perhaps this may be seen as a reflection of the greater degree to which pictorial journalism has permeated American culture in the twentieth century.

—Morton Schoenfeld

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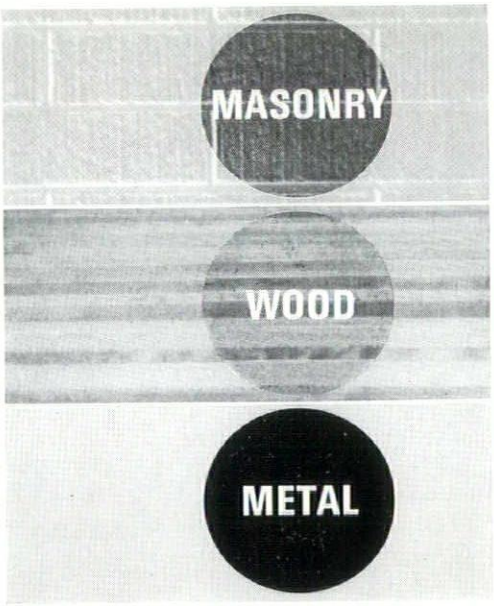

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concrete slab design

a.i.a. file: 4-a

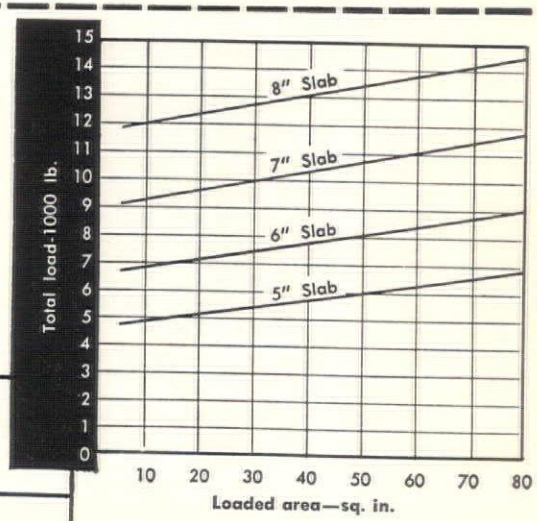
Prepared as a service to architects by Portland Cement Association

Clip along dotted line

Concrete slab design for long-service floors. Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating conditions are such that impact will be equivalent to about 25 per cent of the load. The equivalent static load will then be 12,500 lb. An approximate formula for the allowable flexural tensile stress of concrete is $4.6\sqrt{f'_c}$ (in which f'_c = 28-day cylinder strength). For 5,000 psi concrete, the allowable strength is then:

$$4.6\sqrt{5{,}000} = 325 \text{ psi.}$$

The allowable loads in chart at right are based on a stress of 300 psi, so the design load must be corrected by $300 \div 325$ which gives 11,500 lb. From chart a load of 11,500 lb. on an area of 30 sq. in. requires a slab about 7½ in. thick.



Maximum Wheel Loads for Industrial Floors

The chart above is based on flexural tensile stress of 300 psi. For other stresses multiply loads by ratio of 300 to stress used. For an allowable tensile stress of 300 psi, compressive strength of about 4,300 psi is generally required.

requirements for floors on ground

	BUILDING TYPE	TRAFFIC		MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH
				W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%)*	Min. cement content in bags per cu. yd.	
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	Predominantly foot traffic.		5½-6½	3500-4500	2-4	5±1 or 6±1	5½	Steel trowel
SINGLE COURSE	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	Foot traffic and pneumatic tired vehicles.		4-5½	4500-7000	1-3	5±1 or 6±1	6	Hard steel trowel by power and hand equipment.
SINGLE COURSE	Industrial or commercial buildings subject to heavy or abrasive use.	Foot traffic and pneumatic tired vehicles.		4-5½	4500-7000	1-3	5±1 or 6±1	6	Dry shake of extra hard aggregate added to surface immediately before power floating begins.
TWO COURSE HEAVY DUTY	Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	Steel wheeled vehicles. Heavy abrasive use.	BASE COURSE	5½-6½	3500-4500	2-3	5±1 or 6±1	5½	Surface leveled by floating, but textured to insure bond to topping.
TWO COURSE HEAVY DUTY			TOPPING**	3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.

*For concrete with 1½ in. max. aggregate use 5±1% air content; for ¾ in. max. aggregate use 6±1%.
**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.

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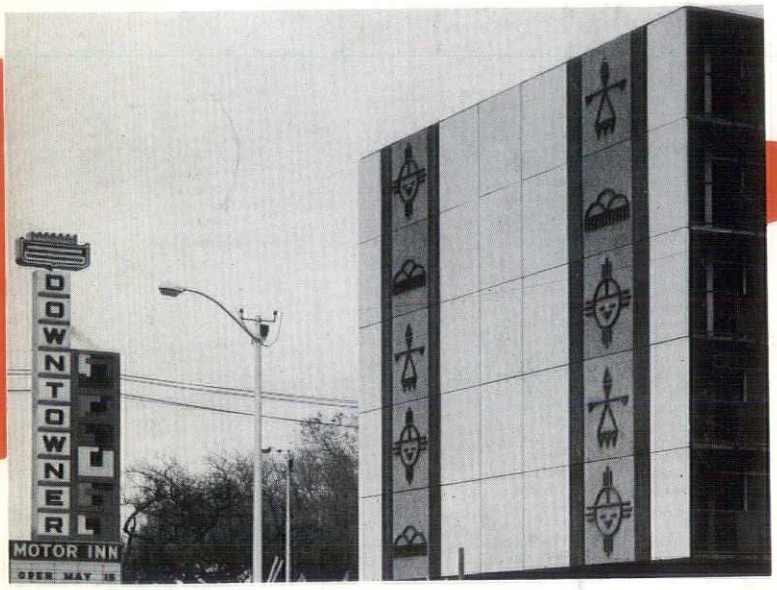

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